

MUSIC - UNIVERSITY OF TORONTO

3 1761 10428122 5

Gilbert, Jean
[Katja. Vocal score.
English]
Katja, the dancer

M
1503
G462K32
1925
c.1
MUSI



Digitized by the Internet Archive
in 2024 with funding from
University of Toronto

<https://archive.org/details/31761104281225>

THE GEORGE EDWARDES
DALY'S THEATRE PRODUCTION

Signed

KATJA

THE DANCER
VOCAL SCORE

WORDS BY

HARRY GRAHAM

MUSIC BY

JEAN GILBERT

Price 7/6 net.

ASCHERBERG, HOPWOOD & CREW, LTD.

16, MORTIMER STREET, LONDON, W.I.
(FOR COLONIAL AND FOREIGN AGENTS SEE BACK PAGE)



£10.50

“KATJA, THE DANCER”

A MUSICAL PLAY
IN THREE ACTS

Adapted by Frederick Lonsdale and Harry Graham
From the Book by Leopold Jacobsohn and Rudolph Oesterreicher

LYRICS BY
HARRY GRAHAM

MUSIC BY
JEAN GILBERT



ASCHERBERG, HOPWOOD & CREW, LTD.,
16, MORTIMER STREET, LONDON, W. 1.

International Copyright secured and all rights reserved. Public Performance of the whole or any part of the work strictly forbidden without the express permission of the Directors of the George Edwardes (Daly's Theatre), Ltd., London, W. The Music Publishing Rights for all English Speaking Countries are solely vested in Ascherberg, Hopwood & Crew, Limited.

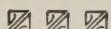
Frank M. Weston

**LOWE & BRYDONE PRINTERS
LIMITED,**

VICTORIA ROAD, WILLESDEN JUNCTION,
LONDON, N.W 10.

Guindud

The George Edwardes (Daly's Theatre) Production
at The Gaiety Theatre, London.



“Katja, the Dancer”

DRAMATIS PERSONÆ:

Prince Carl of Koruja	...	...	...	...	...	...	...	...	GREGORY STROUD
Count Orpitch	...	...	...	...	...	...	...	...	BOBBIE COMBER
Patricia (<i>his Daughter</i>)	...	...	...	...	...	...	...	...	IVY TRESMAND
Maud (<i>Patricia's Friend</i>)	...	...	...	...	...	...	...	...	RENE MALLORY
Leander Billoroff (<i>the Count's Private Secretary</i>)	...	...	...	...	...	...	...	...	GENE GERRARD
Katja Karina (a Dancer)	...	...	...	...	...	...	...	...	LILIAN DAVIES
Ivo (<i>her Partner</i>)	...	...	...	...	...	...	...	...	DENNIS HOEY
Boscart (<i>Chief of Police</i>)	...	...	...	...	...	...	...	...	VINCENT DAWSON
Simon (<i>the Prince's Servant</i>)	...	...	...	...	...	...	...	...	LEONARD RUSSELL
Detective	...	...	...	...	...	...	...	...	JACK LIVESEY
Police Inspector	...	...	...	...	...	...	...	...	ROGER HEAD
Andre (<i>Chief of Ivo's gang</i>)	...	...	...	...	...	...	...	...	NORMAN LEYLAND

Guests, Servants, Police, Etc.

Synopsis of Scenery:

- ACT 1 ... Reception Room in Count Orpitch's Palace (Alfred Terraine)
- ACT 2 ... Room in Prince Carl's Villa (Joseph and Phil Harker)
- ACT 3 ... Another Room in the Prince's Villa (Alfred Terraine).

Produced by ... FRED. J. BLACKMAN.
Musical Director ... IDRIS LEWIS.

CONTENTS

ACT I.

												PAGE.
1.	INTRODUCTION	...	...	...	...	...	...	...	...	...	...	1
2.	SONG	...	...	“ When Love’s in the Air ”	...	...	...	...	...	...	...	5
3.	TRIO	...	...	“ Cruel Chief ”	...	...	...	...	...	...	...	9
4.	SONG	...	...	“ Dancing Together ”	...	...	...	...	...	...	...	14
5.	SONG	...	...	“ Politics ”	...	...	...	...	...	...	...	18
6	DUET	...	...	✓ “ Just for a Night ”	...	...	...	...	...	...	...	22
7	DUET	...	...	“ When we’re Married ”	...	...	...	...	...	...	...	32
8	FINALE	...	...	...	...	...	...	...	...	...	...	37

ACT II.

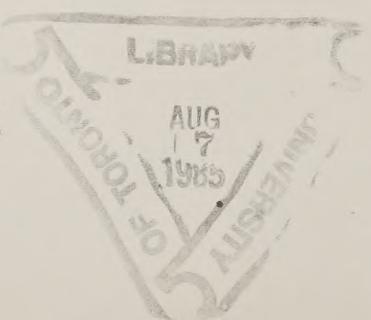
9	OPENING CHORUS	...	...	...	...	...	...	...	...	...	...	47
9a	SONG	...	...	“ I’ve Planned a Rendezvous ”	...	...	...	...	...	...	...	53
10	DUET	...	...	“ If you Cared ”	...	...	...	...	...	...	...	58
11	DUET	...	...	✓ “ Those Eyes so Tender ”	...	...	...	...	...	...	...	63
12	DUET	...	...	“ Love and Duty ”	...	...	...	...	...	...	...	70
13	DUET	...	...	✓ “ Leander ”	KOMM, LIEBCHEN, WANDER	...	...	...	...	...	...	74
14	FINALE	...	...	...	...	...	...	...	...	...	...	78

ACT III.

15	INTRODUCTION	...	...	...	...	...	...	...	...	...	...	88
16	SONG	...	...	“ Tails Up ”	...	...	...	...	...	...	...	89
17	DUET	...	...	“ Oh, woe is me-oh ”	...	...	...	...	...	...	...	93
18	REPRISE	...	...	“ Leander ”	...	...	...	...	...	...	...	95
19	FINALE	...	...	...	...	...	...	...	...	...	...	97

M
1503

6462 K32
1925



KATJA.

Nº 1.

Act I.

Words by
HARRY GRAHAM.

INTRODUCTION.

Music by
JEAN GILBERT.

PIANO. Maestoso.

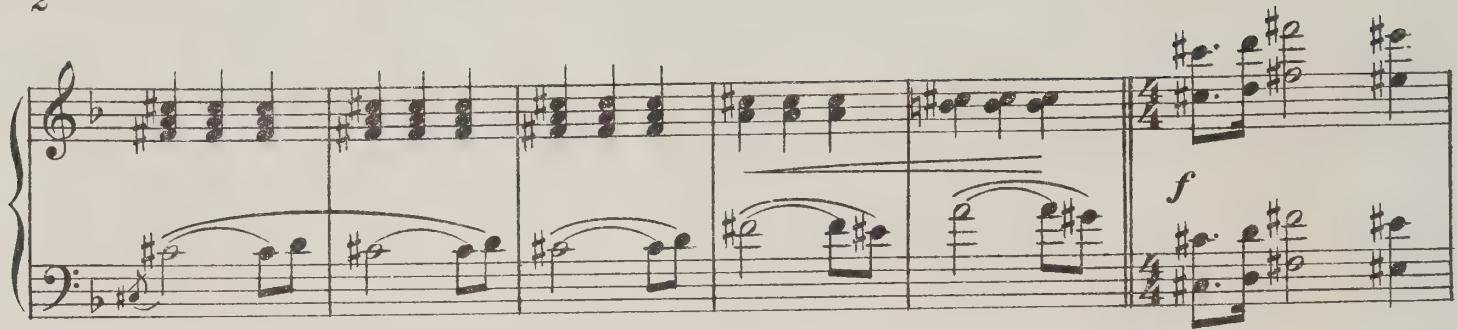
The first system of the musical score for the piano part. It starts with a dynamic of *fff*. The key signature changes from C major to B-flat major. The tempo is *Maestoso*. The music consists of two staves: treble and bass. The treble staff has a C-clef, and the bass staff has an F-clef. The time signature is common time (indicated by 'C'). The piano part includes dynamics such as *sfz* (sforzando) and *p* (pianissimo). The section ends with a tempo change to *Valse lente*.

The second system of the musical score for the piano part. The key signature changes to B-flat major. The tempo is *Valse lente*. The music continues with two staves: treble and bass. The treble staff has a C-clef, and the bass staff has an F-clef. The time signature is common time (indicated by 'C'). The piano part includes dynamics such as *p* and *p.*

The third system of the musical score for the piano part. The key signature changes to B-flat major. The tempo is *Valse lente*. The music continues with two staves: treble and bass. The treble staff has a C-clef, and the bass staff has an F-clef. The time signature is common time (indicated by 'C'). The piano part includes dynamics such as *p*, *p.*, and *cresc.*

The fourth system of the musical score for the piano part. The key signature changes to B-flat major. The tempo is *Valse lente*. The music continues with two staves: treble and bass. The treble staff has a C-clef, and the bass staff has an F-clef. The time signature is common time (indicated by 'C'). The piano part includes dynamics such as *p*, *p.*, and *decresc.*

The fifth system of the musical score for the piano part. The key signature changes to B-flat major. The tempo is *Agitato*. The music continues with two staves: treble and bass. The treble staff has a C-clef, and the bass staff has an F-clef. The time signature is common time (indicated by 'C'). The piano part includes dynamics such as *mf*.



8 Agitato.

Musical score page 2, measures 8-15. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one flat. Measure 8: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 9: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 10: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 11: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 12: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 13: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 14: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 15: Treble staff has eighth-note chords; Bass staff has eighth-note chords.

Musical score page 2, measures 16-23. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one flat. Measure 16: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 17: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 18: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 19: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 20: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 21: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 22: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 23: Treble staff has eighth-note chords; Bass staff has eighth-note chords.

March tempo.

Grandioso.

Agitato.

Musical score page 2, measures 24-31. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one flat. Measure 24: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 25: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 26: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 27: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 28: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 29: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 30: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 31: Treble staff has eighth-note chords; Bass staff has eighth-note chords.

Valse lente.

Agitato.

Musical score page 2, measures 32-39. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one flat. Measure 32: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 33: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 34: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 35: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 36: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 37: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 38: Treble staff has eighth-note chords; Bass staff has eighth-note chords. Measure 39: Treble staff has eighth-note chords; Bass staff has eighth-note chords.

Moderato.

Piu Broadly.

Allegro.

Tempo di Valse.

With enthusiasm.

4

1. 2. 3. 4. 5.

1. 2. 3. 4. 5.

1. 2. 3. 4. 5.

1. 2. 3. 4. 5.

WHEN LOVE'S IN THE AIR.

No 2.

(Maud.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Allegretto.

The musical score consists of three staves. The top staff is for the VOICE, the middle for the PIANO (treble and bass staves), and the bottom for the PIANO (treble and bass staves). The key signature is two flats, and the time signature is 2/4. The vocal part begins with a rest, followed by a melodic line. The piano part features rhythmic patterns with dynamic markings like *f*, *mf*, and *fp*. The vocal part enters with lyrics in measures 4 and 5. The piano part continues with harmonic support throughout.

1. An - y - one knows, when
2. An - y - one knows how

folks start court - ing, An - y - thing may go wrong!
hard on lov - ers Prov - i - dence some-times seems,

Pre-ju-dice is so strong,
Shatter-ing all their dreams, Small won-der Frus-trat-ing If love goes un-der!
Their hopes of mat-ing!

An-y-one knows the sort of thwart-ing
Yet in a trice each heart re-cov-ers For-tune loves to plan! But
From the blows of Fate; For

poco ritard.

life with joy is lad-en For each love-lorn maid-en
Love all cares can ban-ish, Sor-rows quick-ly van-ish,

a tempo

And her man When once they've heard the pipes of Pan!
Small and great, And true Love tri-umphs, soon or late! When

rit.

rit.

REFRAIN.



For

espressivo

Love finds a way, So I've heard folks say!

All, in -

-deed, That you need's Op - por - tu - ni - ty! _____

And some

space To em - brace With im - pu - ni - ty!

(CHORUS). When

rit. *a tempo*

rit. *a tempo*

Love's in the air You need nev-er des - pair! For

Love finds a way, Tho' the skies be grey! (MAUD.) What -
(MAUD.) When

-e'er may be - fall, Love with sun - shine is crowned; It's
hearts hear love call They re - joice at the sound! It's

slower

1 2

Love, af - ter all, Makes the world go round! When round!
Love, af - ter all, Makes the world go round! round!

sfz

D. for 2nd Verse

CRUEL CHIEF.

Nº 3.

(Patricia, Leander and Orpitch)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Allegretto grazioso.

VOICE.

PIANO.

(LEANDER)

Cru - el Chief, can noth - ing melt your
As a youth you flirt - ed I've no

(ORPITCH) (PATRICIA)

heart? No words can sway me!
doubt! I flirt - ed? Nev - er!

(ORP)

two used can never bump the live a - part! You must o -
used to to girls a - bout! Well hard - ly

(LEANDER)

- bey me!
ev - er!

Must I quit my div -
You once were bold and

(ORP) (PAT)

- in - i - ty?
am - or - ous!

And don't come back!
When I was young!

He So

(ORP)

is my soul's af - fin - i - ty!
why start in to ham-mer us?

He's got the
You hold your

sack!
tongue! For I know what comes of these ro -
(LEAN.) Ev - en now, you're fair - ly hale and

- man - ces, And I'm not
ac - tive, And wo - men

tak - ing an - y chan - ces! All this sen - ti - men - tal
find you still at - trac - tivel Why kick up this fright - ful

stuff Must be stopped, and that's e - nough! But, Pa -
fuss? You should sym - pa - thise with us! Your be -

(PAT.)

p

-pa, do lis - ten, pray, to rea - son! Youth's the time when
 -ha - viour's real - ly too de - press - ing! You should give the

love is still in sea - son (LEAN) When a Miss And a man Ought to kiss All they
 hap-py pair your bless - ing (ORP) No, not I! And al - though You may sigh For your

mp

can! What is this But Na - ture's plan? Pa -
 beau, *(to Pat)* Say Good - bye *(to Lean)* And out you go! Pa -

rit. *p*

Valse Tempo.

- pa, sure - ly, in days long a - go, You were like all the
 - pa, sure - ly, in days long a - go, You were like all the

rit.

rest! Your heart, I know, Was as soft as dough; Love built a
rest! Some girl I know, With her cheeks a - glow, Snuggled up,

a tempo

nest in your breast! On evenings in June Neath the light of the moon,
so, to your chest! (LEAN) Her par- ents would chide But their will you de - fied—

You too would spoon, I vow! You sighed for love To the
Love was your guide, I vow! (PAT) They might con - demn But you

(BOTH.) *slowly* morendo §

stars a - bove Pa - pa, That's what we're do - ing now.
laughed at them Pa - pa, That's what we're do - ing now.

morendo

fff sfz

D.C.

DANCING TOGETHER.

Nº 4.

(Katja.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Moderato con moto.

VOICE.

Moderato con moto.

1. Through life we go danc - ing to - geth - er,
2. While For - tune is still un - for - giv - ing,

PIANO.

But though our hands in - ter - twine,
While Fate is harsh and un - just,
True friend - ship is the
We dance to earn our

teth - er
liv - ing; That links your fate with mine! Our
We dance be - cause we must! And

poco animando

eyes with passion glanc-ing, We seem so gay at heart,
when the night is end-ed, And pat - rons, wea - ry grown,

Tempo I.

But all the while we're danc-ing We're play-ing a part! For
Their home-ward way have wen-ded And left us a lone, We

Allegro.

of-ten in rooms that are shin-ing With lights, a-round and a-so gar-ish-ly
sit by the slow-dy-ing em-bers That late

-bove, shone, With-in us our hearts may be pin-ing For lands that we
And sadgrows the heart that re-mem bers The days that are

f Broadly

love! When thoughts of home come throng-ing, We dance more wild-ly
gone! We dream of kins-folk scat - tered, Who shall nev - er meet a -

- yet, To stiff - le all our long-ing And help us to for - get! Then
- gain, Of hopes so rude-ly shattered, And of dreams we dreamed in vain!

REFRAIN.

Allegro moderato.

dance while you may, For time is fleet - ing! Keep

danc - ing a - way With heart a - beat - ing! So keep des -

- pair at bay, And drive dull care a-way, And till our
dreams come true Kat - ja will dance with you!

DANCE.

Allegro con fuoco.

ff

ff

ffz

D.C.

POLITICS.

Nº 5.

(Carl.)

Words by
HARRY GRAHAM.Music by
JEAN GILBERT.

Moderato.

VOICE.

PIANO.

Con -

- found all for-eign po-li-tics In which it is my lot to mix; They

3

poco rit.

a tempo

rob me of my peace of mind, And make ex - is-tence one long grind! It's

real- ly a ca - la-mi-ty That men can't live in a-mi-ty With -

Allegretto.

- out these dip-lo - mat - ic tricks! Con-found their wretched po - li - tics! The

world is so ra - diant with beau - ty, _____ With laugh-ter and sun-shine and

flow'rs, — And yet, from a false sense of du - ty, — We

waste life's most ex - qui - site hours! — But while there's a blue sky a-

- bove me, What need to be sad or de - prest? — Some -

- where there's a wo - man to love me, — So why not for - get all the

Tempo I.

rest! Oh, curse all things po - li-ti-cal, When state af-fairs are criti-cal They

rob me of my peace of mind, And make ex - ist-ence one long grind! It's

quite in - com - pre - hen-si - ble Why na - tions can't be sen-si - ble. They've

got me in an aw - ful fix! Con - found them and their po - li - tics!

JUST FOR A NIGHT.

Nº 6.

(Katja and Carl.)

Words by
HARRY GRAHAM.Music by
JEAN GILBERT.

Andante con moto.

KATJA.

VOICE PIANO.

"She's on-ly a dancer," I hear you say, "A
frivolous, little co-quette! — A butterfly gay who lives for to-day, I'll
catch her with ease in my net!" Ah no, I assure you that is- n't my plan; But

CARL.

rit.

a tempo

ev-en suppose you're right, For - give if you can The thoughts of a man who's

Tempo di Valse.

KATJA.

fallen in love at first sight! In love? And yet you bare - ly know me!

ritard.

mf

What is this love that you pre-tend to show me? Sure - ly you go too fast!

cresc. poco a poco

Such love can never last!

allargando

ff

mf

$\#$ $\frac{6}{8}$

Allegretto.

CARL.

Love is a pas-sion-ate flow'r,
Spring-ing to birth in an

hour; Since mine has blossomed for you I know that this is
rit.

a tempo KATJA.
true! Though all you say to me now May be quite true, as you

state, You must be pa-tient, I vow, For

CARL.

ev'-ry-thing comes if you know how to wait! Your pi - ty be - stow! Don't

This block contains three staves of musical notation for piano and voice. The vocal line starts with a melodic line in G major, followed by two chords in C major. The piano accompaniment consists of harmonic chords.

tor-ture me so! My heart is on fire! 'Tis you I de - sire!

This block continues the musical score for Carl. The vocal line begins with a melodic line in G major, followed by two chords in C major. The piano accompaniment consists of harmonic chords.

Tempo di Valse.

CARL.

Just for a night to be - hold you Mine at

This block shows the beginning of a new section in 3/4 time, marked "Tempo di Valse". The vocal line starts with a melodic line in G major, followed by two chords in C major. The piano accompaniment consists of harmonic chords.

last! Just for a night to en - fold you,

This block continues the Tempo di Valse section. The vocal line starts with a melodic line in G major, followed by two chords in C major. The piano accompaniment consists of harmonic chords.

KATJA.

Hold you fast! All in vain Would you

Bind me! Free a - gain You would find me!

CARL.

I'll not re - sign A dream so di - vine, And to - night

you shall be mine!

CARL

Yes, to - night!

KATJA

Ah, to - night!

KATJA (*withdrawing her hand*)

I've some re - luc-tance in sharing

rit.

mf a tempo

Views you ad-vance with such dar-ing; Love's just a game that men

play! They kiss and ride a-way!

CARL
Ah, that is cru-el-ly spo-ken! I should be ten-der and

true! So give me that rose as a to-ken, To

KATJA

wear on the heart that is yearning for you! That boon I de - ny! Too

ritard.

soon would it die! It's not a good plan to trust an - y man!

Tempo di Valse. KATJA (*coquettishly*)

Just for a night to be - hold you Mine at

last! _____ Just for a night to en - fold you,

KATJA

Hold you fast! _____ Oh, what bliss _____ To en -

Ped. *

- slave you With each kiss _____ That I gave you!

CARL
I'll not re - sign A dream so di - vine, _____ And to - night

cresc.

rit.

you shall be mine! .

p

mf a tempo

(CARL.) *rubato*

I'll not re-sign A dream so di-

cresc.

- vine, And to-night you shall be mine!

ritard.

WHEN WE'RE MARRIED.

NO 7.

(Patricia & Leander.)

Words by
HARRY GRAHAM.Music by
JEAN GILBERT.

§ Allegretto moderato.

VOICE.

(PAT.) It's
(LEA.) Come,

PIANO.

fun to be en - gaged, they say; I find it try - ing rath - er! When
let's e - lope, dear, you and I! And don't think me of - fen - sive If

ev - 'ry day we have to play At hide-and-seek with Fath - er! (LEA.) If
when we're mar - ried, by and by, I find life less ex - pen - sive! (PAT.) When

we were on - ly man and wife 'Twould save a lot of trouble. I'm
with your fi - an - cée you dine, The fat - ted calf you slaughter; A

wea - ry of this sin - gle life; Give me a dou - ble! (PAT) For
wife, at lunch, in - stead of wine, Gets bar - ley - wa - ter! (LEA) A

when you're mar - ried, wor - ries cease!(LEA) You have a lit - tle peace!
sweet-heart sits in tax - is, thus! (PAT) A wife climbs on a bus!

rit.

(LEA) When you're mar - ried, You feel much less har - ried!
(PAT) When you're mar - ried, Ex - pense can be par - ried!

mf

(PAT) Life's all qui - et, No ri - ot And no rush!
 (LEA) Treat your sweet-ie's En - treat - ies As a joke!

(LEA) You're not car - ing Though folks may _ be star - ing!
 (PAT) Though it's cru - el To grudge her a jew - el,

(PAT) You're quite hap - py in a crush! (LEA) You've for - got - ten how to blush! But
 If she wants a sa - ble cloak (LEA) You're so broke you have a stroke! But

when you're sin - gle, Your cheeks start to tin - gle! Till you've
 when you're sin - gle, Your cash you must jin - gle! (LEA) On your

got In a spot That's made for two! (LEA) Your hands
i - dol With pride you'll Spend your screw! (PAT) Frocks from

min - gle; You seek some sha - dy din - gle, Knee - deep in
Poi - ret, Of crêpe de chine and moi - ré! (LEA) Reville's for

cresc.

dew! (PAT) You get wet through! (LEA) But when you're
you! (PAT) Ah, yes, how true! (LEA) But when you're

f

mar - ried The High Street will do!

mar - ried Then Wool - worth's will

1. 2.

fz *D.C.* *mf*

DANCE. (*Slower.*)

pp

cresc. *poco* *a poco*

ff

fz

Nº 8.

Finale. Act I.

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Andante.

PIANO.

You're re-opening wounds that time a lone can heal!

ritard.

To my burn-ing thirst for re - venge you cunningly ap-peal!

Mem'ries of the past, It's bitterness and shame,
They come flocking fast And set my thoughts a-

decresc.
p
poco ritard.

Tempo di Valse.

-flame!

Harp

ff
pp

ENTER GUESTS.

Just one more dance! Ah; don't say "No!" Just one
 Just one more dance! Ah; don't say "No!" Just one
 Just one more dance! Ah; don't say "No!" Just one

KATJA.

The hour is
 song be - fore you go!—
 song be - fore you go!—
 song be - fore you go!—

late; I can - not stay!— I can - not wait, I must a -
 —

(IVO) "Katja, you must stay.
It will give me a chance to
get a few of our friends together."

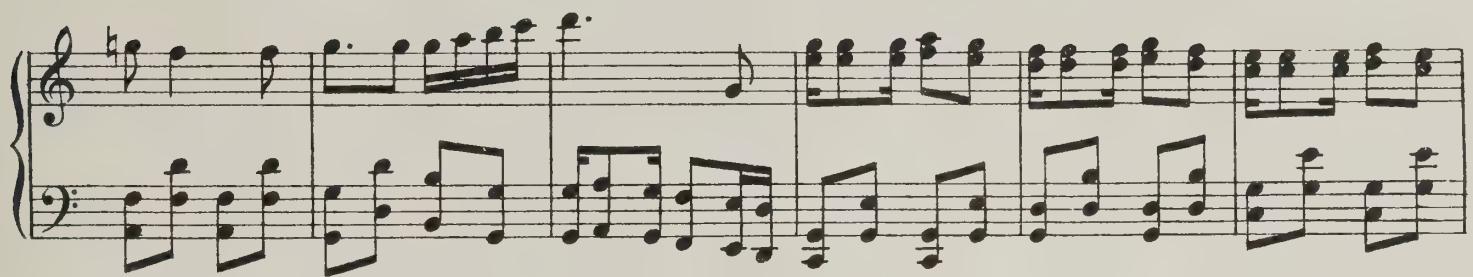
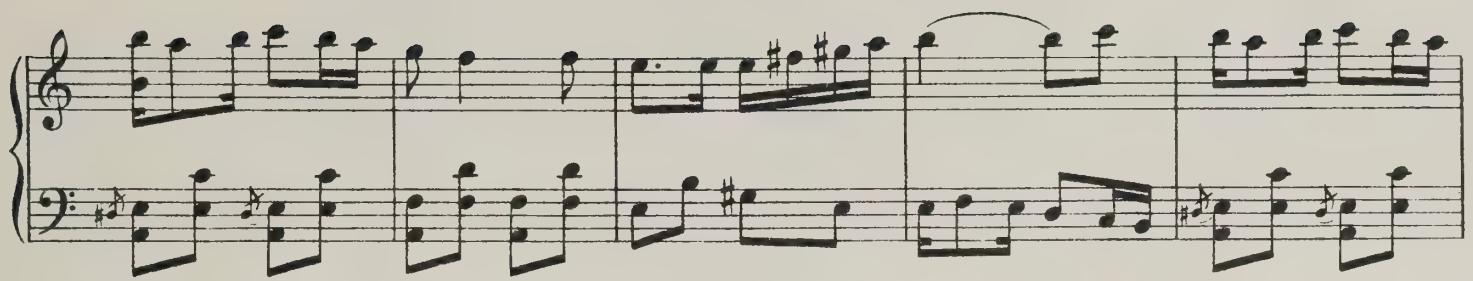
(KATJA) "You wish me to stay?"
(IVO) "Remember, it's your duty!"
KATJA

- way!
rall.
I'll see what I can do!

I'll dance for you!

ff

1.
2.



Allegro moderato.



42

Allegro con fuoco.

ff

sffz

CHORUS.

Won - drous fair, Be - yond com-

Won - drous fair, and be - yond com - pare! Be -

- pare! With eyes all a - glow, And what
 - yond com - pare! With eyes all a - glow, And what
 Shi - ning like some beau-ti - ful star, yet love-li - er
 Shi - ning like some beau-ti - ful star, yet love-li - er
 won-der-ful hair! Whirl - ing round,
 far! That's what you are! Light as a fea -
 far! That's what you are! Light as a fea -
 Scarcely touching the ground, She goes On the tips of her
 ther Or a bird none may tether, You are won-der-ful
 ther Or a bird none may tether, You are won-der-ful

toes! Stay, we pray, Till the dawn of the
 al - to - geth - er!

day! Stay, oh! stay!

KATJA. *(Kutja throws Prince her handkerchief.)*

CARL.

Tempo di Valse.

No, I must go! Time's up, you know! Just for an
 rall. rit.

hour I must leave you — Say good - -

- bye! Just for an hour, though it grieve

you, I must fly!

Not in vain — You en - trreat me; Soon a - gain — you shall

rit.

meet me!

Wo - man, you'll find, Can al - ter her

mind, And to - night fate may be kind.

Allegro vivo.

rall.

ff

Opening Chorus. Act II.

Nº 9.

(Carl and Chorus.)

Words by HARRY GRAHAM.

Music by JEAN GILBERT.

Allegretto moderato.

PIANO.

Vivace molto.

Allegretto.

Slower.

Tempo di Valse.

Chorus in unison.

Bouche fermée

La la la! _____ La la la

rubato

la! La la la! _____ La la la la

: 6
: 8

: 6
: 8

Allegro.

CARL

What was

Coo - ee!

Con-gra-tu-la-tions!

that?

Con-gra-tu-

Moderato marz' ale.

Who are you?

- lations!

Your friends! Down to the station we have been, — But

Why are you here? At such an

you were nowhere to be seen!

hour? Per - haps you kind-ly will ex - plain?

It's easy

Chorus.

to explain! We went down to the train, But 'twas

all in vain; And so we've come back here a-gain!

CARL. (*nervously*)

Oh —

Allegro moderato.

CARL.

well-er-but when all's said and done, I've got an appointment to see someone! To

meet her here is my in - ten-tion; And her name (CHOR) Is what? (CARL) I shan't mention

I'VE PLANNED A RENDEZVOUS.

No 9a

Words by HARRY GRAHAM.

Music by JEAN GILBERT.

CHORUS. CARL.

CHORUS. CARL.

CHORUS. CARL.

poco rit.

two is com-pa-n - y, I beg to state, And you're a crowd!
 if you all in-tend to hang a - round, 'Twould cramp my style!

So, please, will you kind - ly go please! Though I

hate to be so im-po - lite, Go, now,

or you'll be *de trop*, now! I've a date as you know, For to -

night And my charm - er _____ She will.
 soon ap - pear; Twould a - larm her _____ If she found you
 here! And I do want ev' - ry-thing to go all right For to -
 - night! Yes, to - night! Just to - night! I'm - night!

A.H. & C.Ltd. 10898

Chorus.

Right, sir, we will say "Good - night" sir! —

A musical score for a vocal part and a piano or harp accompaniment. The vocal part is in soprano clef, and the piano/harp part has three staves: treble, bass, and another bass. The vocal line continues from the previous section, ending with a fermata over the word "sir!"

We won't stay In the way of your fun! —

A continuation of the musical score, showing the vocal line and piano/harp accompaniment for the second part of the chorus.

La - ter, with a joy that's great - er,

A continuation of the musical score, showing the vocal line and piano/harp accompaniment for the third part of the chorus.

We'll re - turn just to learn how you've done. .

A continuation of the musical score, showing the vocal line and piano/harp accompaniment for the final section.

CARL.

For my charm - er She will soon ap -

- pear; 'Twould a - larm her If she found you

here, And I do want ev - 'ry - thing to go all

rit.

Chorus. CARL.

right, For to - night, Yes, to - night! Just to - night!

IF YOU CARED.

Nº 10.

(Patricia and Carl)

Words by
HARRY GRAHAMMusic by
JEAN GILBERT.

Tempo di Valse.

VOICE.

(CARL) Smil-ing, in fashion so be-
(PAT) Clear-ly, you treat me ca-va-

PIANO.

-guil-ing, You pay a mid-night call here, all a - lone!
-lier-ly! The truth to me, I fear, is plain as day!

It's dan-ger-ous, you'll own!
You wish me far a - way!

(PAT) Tru - ly you flat-ter me un - du - ly! Your heart is well con -
 (CARL) Night time, they tell us, is the right time For such a love af -

- trolled and cold, I know! I could-n't make it glow!
 - fair, but there, you see, We're neither of us free!

(CARL) Oh! I'm on - ly hu-man, af - ter all!
 (PAT) Oh! we might have had a gay old time;

p dolce

Temp-ta-tion, I'm a - fraid, I can't re - sist!
 It is - n't wrong to flirt, I don't sup - pose!

(PAT) So, you think a man may al - ways fall, And if he meets a
 (CARL) No; it real - ly can't be called a crime, And no - bo - dy is

maid, She must be kissed! (CARL) Op - por - tu - ni - ty
 hurt If no one knows! (PAT) But at night one may

makes the thief (PAT) And a true lov - er's time is brief! (CARL) If you
 lose one's head (CARL) Or we might lose our hearts, in - stead!

poco ritard.

cared! If I dared! There are joys that might be shared!

p

But if fond I grew Of a girl like you, You'll a - gree with me 'Twould

nev - er do! If you stayed, I'm a - fraid, I might like you

quite a lot! (PAT) Oh, how nice 'twould be, If we were free! (CARL) But

then — you see — we're not !

not!

1. §2.



Musical score for piano, two staves. Key signature: A major (two sharps). Measure 3: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 4: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs.

Musical score for piano, two staves. Key signature: A major (two sharps). Measure 5: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 6: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs.

Musical score for piano, two staves. Key signature: A major (two sharps). Measure 7: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 8: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Dynamics: *mf*.

Musical score for piano, two staves. Key signature: A major (two sharps). Measure 9: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 10: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Dynamics: *f*, *ff*.

Nº 11. **THOSE EYES SO TENDER.**
 (Katja and Carl.)

Words by
 HARRY GRAHAM.

Music by
 JEAN GILBERT.

Allegro moderato.

VOICE. (KATJA)

PIANO.

(CARL)

(KATJA)

(CARL)

I'm a-fraid—perhaps one of them May steal my heart a - way! _____

Moderato.

(KATJA)

Sure-ly one so con-ceit-ed I never yet did meet! By

wom-en you've been too well treated; You think they're all at your feet! Tell me, how many

of them Have come here to sup- per with you! Ten or a doz-en? Or is

(CARL) (KATJA) (CARL) (*hesitating*)

that too few? Not one! Not one? Not one— was half so charming as

(KATJA) [3] (CARL) [3]

you! Didn't they all adore you? Really, I swear, it's true: Oth-ers there

tr *p* *tr*

were be-fore you, But none so fair as you! Those

REFRAIN.
Valse lente.

eyes so ten-der That match the splendour Of Star - lit skies Were

sure - ly fashioned To gaze im-passioned In some - one's eyes! — You
 hide it vain-ly, Love's se - cret, plain-ly, You can't dis - guise, — And
 man, for - sooth, May read the truth In a wo - man's eyes!

trem.

Allegro moderato

(CARL) Is an - y-thing wrong? How strange you ap - pear! Why are you

p

si-lent? Ah! speak to me, dear!

(KATJA.) I had such a diff'rent op-in-ion of

you, And now, somehow, I've altered my

mf *f* *p* *poco rit.*

ped.

Moderato.

(CARL)

view!

No matter what you may have thought, Tonight we've

found the love we sought! Time mustn't be wast - ed Un-til we've tast - ed this

(KATJA)

love of ours! I

(CARL)

daren't! Ahno! So won't you please let me go? No, no! For, oh, I love you so! Those

REFRAIN.
Valse lente.

69

eyes so ten-der That match the splendour Of stars a - bove, — Were

This musical score consists of three staves. The top staff is for the vocal part, starting with a treble clef, a key signature of two flats, and a common time. It contains a melody of eighth and sixteenth notes. The middle staff is for the piano accompaniment, featuring a bass line and harmonic chords. The bottom staff is also for the piano, providing harmonic support. The vocal line begins with a melodic phrase followed by a rest.

(BOTH)

sure - ly fashioned To gaze im-passioned In eyes of love! — Love

This section continues the musical score from the previous page. The vocal line and piano accompaniment are combined in a single staff. The vocal part is labeled '(BOTH)' above the staff. The lyrics describe eyes that are passionately gazing at someone's eyes, suggesting a romantic or intense emotional connection.

hides but vain-ly; It's se - cret, plain-ly, One can't dis - guise, — And

cresc.

This section continues the musical score. The vocal line and piano accompaniment are combined in a single staff. The lyrics suggest that one's true feelings or intentions are hidden but can be discerned through observation. A dynamic instruction 'cresc.' (crescendo) is placed near the piano part.

all, for-sooth, May read the truth In a wo - man's eyes! —

decresc.

This section concludes the musical score. The vocal line and piano accompaniment are combined in a single staff. The lyrics express a desire for someone to understand the truth about a woman's feelings. A dynamic instruction 'decresc.' (decrescendo) is placed near the piano part.

LOVE AND DUTY.

N^o 12.

(Maud and Orpitch.)

Words by
HARRY GRAHAM.Music by
JEAN GILBERT.

VOICE.

(ORP) 1. The world has gone quite
(ORP) 2. I've nev - er solved the

pot - ty; They're all in-sane, it's true! And though I'm not yet dot - ty, I'm
puz - zle, How oth - er men stay good! (MAUD) You ought to wear a muz - zle And

mad, at least, on you! (MAUD)'Tis said that Love Will turn the strong - est
then per-haps you would!(ORP)When you are by, All-self con - trol I

brain; A look or touch sends men in - sane! — (ORP) A
 lose; You light a spark, and then I fuse! — (MAUD) Sup -

lit - tle shove, And rea - son starts to lurch! A glance would
 - pose you try To keep your head, to start! (ORP) Why, I can't

knock me off my perch! — (MAUD) And yet your head would rightly, Af -
 ev - en keep my heart! — (MAUD) Life's straight and nar - row highways The

- ford you no ex - cuse! (ORP) My head's screwed on quite tightly, But it's my heart that's loose! (MAUD) But
 road for you, I know! (ORP) Down Cu-pid's sha-dy byways I much prefer to go! (MAUD) The

Du - ty's call you'd heed, no doubt! (ORP) I'd chuckit all when Love's a - bout!
path of Du - ty's clear and plain! (ORP) I'd rather walk down Lov - er's Lane!

poco rit.

sfz

REFRAIN.

When we fal - ter 'twixt Love and Du - ty, I

mf

fz

know what choice we'll make! _____ (MAUD) When we halt be - tween

p

Busi - ness and Beau - ty, One road we're bound to

take! (ORP) Du - ty calls us, But Love en

- thralls us! (MAUD) And we fall, One and all, Ve - ry soon!

(BOTH) It's fool - ish, per - chance, But we have to dance

When Cu - pid calls the tune!

LEANDER.

(Patricia and Leander.)

Words by
HARRY GRAHAM.Music by
JEAN GILBERT.

VOICE.

PIANO.

(PATRICIA)

To a land Where skies are blue, dear,
Far a - way From all this ri - ot,
Sam - ar - kand Or Tim - buc -
We shall stay In peace and

- too, dear, I'll go with you, dear, For
qui - et; Love's sim - ple di - et Our

love's sweet sake!
souls shall feed!

(LEANDER)

There we'll dress — In silk ban - da - nas,
Life, 'tis said, — Such per-fect bliss is
And oh! yes — We'll have ban -
If you've bread — And cheese and

- a - nas!
kiss - es! With fair sul - ta - nas What
When ³you're my "mis - sis" That's

"dates" I'll make!
all I'll need!

REFRAIN.

(LEANDER)

Musical score for Leander's Refrain. The music is in common time, key of G major (two sharps). The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords in the bass and eighth-note patterns in the treble. The lyrics are:

With your Le - an - der, Your old goose-y - gan - der, A -
mf

The continuation of the musical score for Leander's Refrain. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains its harmonic support. The lyrics are:

- far you shall *wann*-der, By land or by sea!

Musical score for Patricia's Refrain. The vocal line consists of eighth and sixteenth notes. The piano accompaniment provides harmonic foundation. The lyrics are:

(PATRICIA)
 Off we'll me - an-der, For noth-ing could be gran - der Than life As the

The continuation of the musical score for Patricia's Refrain. The vocal line includes a melodic line with eighth and sixteenth notes. The piano accompaniment features eighth-note patterns. The lyrics are:

(LEANDER)
 wife Of a bloke as broke as he! We'll brave the

dan - der Of old "mon - key gland - er;" Our days, hand - in -

(PATRICIA)

- hand - er, We'll squann - der in song! On our ver-

(BOTH)

- an - - der, Out in far U - gan - der! With {your my Le -

1 2

- an - der {You'll phil - an - der all night long! long!

D.

Nº 14.

Finale. Act II.

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Andante.

PIANO.

(IVO closes door)

Allegretto.

CARL.

hours of bliss That pass, a - las! so soon! The raptures of lov - ers, though

sweet they seem, Must die or fly a - way; Our

love perchance is all a dream That fades at break of day! Ah,
ritard. KATJA

no! Ah, no! Though dreams may die In the cru - el morn - ing

light, Such happiness as ours Can-not vanish in a night! _____

CARL.

The hour of love is brief; Life ad-mits of no de - lay!

ritard.

Ah, come, let us en - joy it, while we may! KATJA.

I won't care what the

ritard. *a tempo*

world may say or do! I'll give all that I

ritard.

am and have to you!

You shall take me and

make me all your own!

Just for an hour, dear, I'll be yours a - lone!



(CARL) "What is it?" (IVO) "The champagne,

Andante.
your Highness!"

(IVO pours the champagne into
their glasses.) (CARL to IVO) "Go!"

(CARL to IVO) "Go!"

Allegro.

Piu moderato.

CARL.

See, in this glass how the wine, flowing dark, Seems to glint and to

glow with a deep - hidden fire! So, in my

heart you have light-ed a spark, You have kindled with - in me the flames of de -

-sire! Burning for you, Yearning for

you, Be - hold me! Raise then your glass! Gaze in my eyes!

Naught care I what the fates may do, dear! Passion may pass, Love never dies!

(CARL is about
to drink)

Here's good luck to us two, For all my life through I will be true to you!

Agitato.

(KATJA) "Don't drink it!" (CARL) "Why not? What's the matter, Katja?" (KATJA) "That wine is drugged!"

Maestoso.

(KATJA seizes the glass and throws it out of the window:)

(KATJA) "That wine was drugged—

(CARL) "This is interesting!" The house is surrounded!" (CARL) "How do you know this?"

Maestoso.

pp

ff

(CARL) "Who are you?"

I am the Countess Il - a - noff!

No

p

CARL.

more will I pre - tend. —

You are the Countess

p

KATJA.

(CARL) "Friend! So your courage

Il - a - noff? Your en-e-my— and your friend! —

3

4

3

86 Allegro.

failed you at the last second, eh? You who care for me so much!" (KATJA) "You must know that that is true."

(CARL) "I see, and you waited until the house was surrounded to tell me this" (KATJA) "I know, I know, but I promise

you no harm shall come to you!" (CARL) "Many thanks, but I'd have to trust you a great deal more to take that risk!"

(Starts to go). (KATJA) "Where are you going? What are you going to do?" (CARL) "What do you think I'm going to do?"

(Runs to window). (CARL) "By heaven they'll have
to fight for it!" (KATJA) "But they'll kill you!"

Moderato.

Allegro.

yours, what - e'er be - fall!

This musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of three sharps, and common time. The bottom staff is for the voice, also in treble clef, three sharps, and common time. The vocal line includes lyrics: "yours, what - e'er be - fall!". The piano part consists of chords and rhythmic patterns.

Tempo I.

Stay, Ah! stay and my heart shall give you

This section continues the musical score from the previous one. The piano part provides harmonic support with chords, and the vocal part continues with the lyrics: "Stay, Ah! stay and my heart shall give you". The tempo is marked as "Tempo I".

Allegro molto. (CARL jumps through the window.)

all!

This section begins with a dynamic marking of "ff" (fortissimo). The piano part features a repetitive eighth-note pattern. The vocal part is silent during this instrumental section. The lyrics "all!" are indicated above the piano part.

(CURTAIN)



This section shows the piano part continuing with a rhythmic pattern. A large oval-shaped fermata is placed over the vocal staff, indicating a pause or hold. The piano part ends with a final chord.

ff

The piano part concludes with a dynamic marking of "ff" and a final chord. The vocal part is silent throughout this section.

Act III.

Nº 15.

INTRODUCTION.

Music by
JEAN GILBERT.

Allegro.

PIANO.

Nº 16.

TAILS UP.

(Maud.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Tempo di Marcia.

VOICE.

(MAUD.) { 1. We're in sor - ry plight For we can't get
2. I've a firm be - lief which I need - n't

PIANO.

bail! We must end the night In the Coun - ty Jail! Free-dom to re-
hide That the tough-est beef Has a sil - ver side! And although I
- gain Though we vain - ly en - dea - vor, Are we downheart - ed?
may, So to say, put it trite - ly, I take things light - ly!

(MAUD.)

(CHORUS) Ne - ver! We canlaugh at Fate With our heads held high! Mer - ri-ly well
 (CHORUS) Light - ly! That's the on - ly plan Whenthe out - look's blue — Cen - tre all you

(MAUD.)

wait Till the clouds roll by! Though we've had a night of it, We canmake
 can on a hope - ful view! When thingsbore you fear - ful - ly, Don't complain

light of it, — And so, in spite of it, — We won't say die! Just
 tear - ful - ly; — But take life cheer - ful - ly — And you'll pull through!

REFRAIN.

say _____ "Hip Hoo - ray!" _____ And all that's

mf

gay will come your way! _____ Hold

tight, _____ for there's a bright side, _____ And

night _____ will turn to day! _____ Don't

mope!

While there's life there's hope, How - ev - er

steep the slope you climb! _____ Don't

quail. Be - fore the gale, _____ Keep your

D.C. §§ for 2nd Verse.

tails up,- up all the time! _____

OH WOE IS ME- OH!

93

NO. 17.

(Patricia and Leander.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

PIANO.

Marcia.

PATRICIA AND LEANDER.

Oh woe is me- oh! Oh mis-er - ee- oh!

PATRICIA.

LEANDER.

We've of - ten talked of Love as Cup - id's gold - en fet - ter! We've of - ten

BOTH.

wished that we were linked for worse or bet - - - ter! We've changed our mind! —

Because we find — That though we're fond Of an-y bondThat joins two hearts in one,

This join-ing busi - ness can at times be ov - er-done! —

Reprise. LEANDER.

No. 18.

(Patricia, Leander and Orpitch.)

Words by
HARRY GRAHAM.Music by
JEAN GILBERT.

(ORPITCH)

VOICE.

With your Le - an - der, That young Sal - a -

PIANO.

- man - der! But mind you don't strand her On land or by sea!

(PATRICIA)

Thanks for your can - dour! But don't at - tempt to slann - der My Bill Who is

(LEANDER)

still Just as true as glue to me! Fate has so

plann'd her That none can with-stand her! My heart I would hand her, De -

(PATRICIA and LEANDER)

- mannd her as wife! Off to U - gan - der Hand in hand we'll

(ALL)

wann - der! There with Le - an - der She'll phil - an - der all through life!

Nº 19.

Finale.

Moderato appassionato.

PIANO

Allegro vivo.

Copyright 1925 by Ascherberg, Hopwood & Crew Ltd.

Copyright 1928 by Rondo-Verlag, G. m. b. H. Berlin.

Authorised for Sale and distribution by Ascherberg, Hopwood & Crew, Ltd. in all English speaking Countries.

A.H. & C. Ltd. 10898

LOWE & BRYDONE PRINTERS LTD., LONDON, N. W. 10.

THE GEORGE EDWARDES (DALY'S THEATRE) PRODUCTION
AT THE GAIETY THEATRE.



KATJA

THE DANCER



A New Musical Comedy in Three Acts.



LYRICS BY
HARRY GRAHAM



MUSIC BY
JEAN GILBERT

VOCAL NUMBERS (Price 2/- net each).

Sung by

LEANDER (Vocal Fox-Trot) - - - Ivy Tresmand and Gené Gerrard

JUST FOR A NIGHT (Vocal Waltz) - - - Lillian Davies & Gregory Stroud

VOCAL SCORE (In the Press) - - - - - - - - - - - 7/6 net

SELECTION (Arranged by Arthur Wood) - - - - - 2/6 net

Application for right of performing the above must be made to:—

ASCHERBERG, HOPWOOD & CREW, Ltd.,
16, Mortimer Street, London, W.1.

ASCHERBERG, HOPWOOD & CREW'S PUBLICATIONS can be obtained abroad through the following Agents:—

AUSTRALIA and NEW ZEALAND: Sole Agent, CHAPPELL & CO., LTD.
Sydney: 321, Pitt Street.

FRANCE and her Colonies, Belgium, French Switzerland, Monaco, Poland, Czechoslovakia, Greece, Roumania, and European Turkey. Sole Agent: FRANCIS SALABERT, Paris: 22, Rue Chauchat.

U.S.A. New York: HARMS Inc., 62, West 45th Street.

HOLLAND: The Hague: Jacq. Elte, Korte Poten, 17.

Amsterdam: Vennootschap, "Muziek en Letteren," Utrechtschestraat, 10.

G. Alsbach & Co., Voetboogstraat, 10.

Rotterdam: Ph. Hakker, Junr., 96, Weste Wagenstraat.

SCANDINAVIAN COUNTRIES and FINLAND: Sole Agent: PEDER FRIIS.

Copenhagen: Frederiksbergade, 14.

SPAIN: Madrid: Unión Musical Española, Carrera de San Jerónimo, 34.

LBW No. 528.

MAR 03 1988

7
+
3

**PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET**

UNIVERSITY OF TORONTO LIBRARY

M
1503
G462K32
1925
c.1
MUSI

